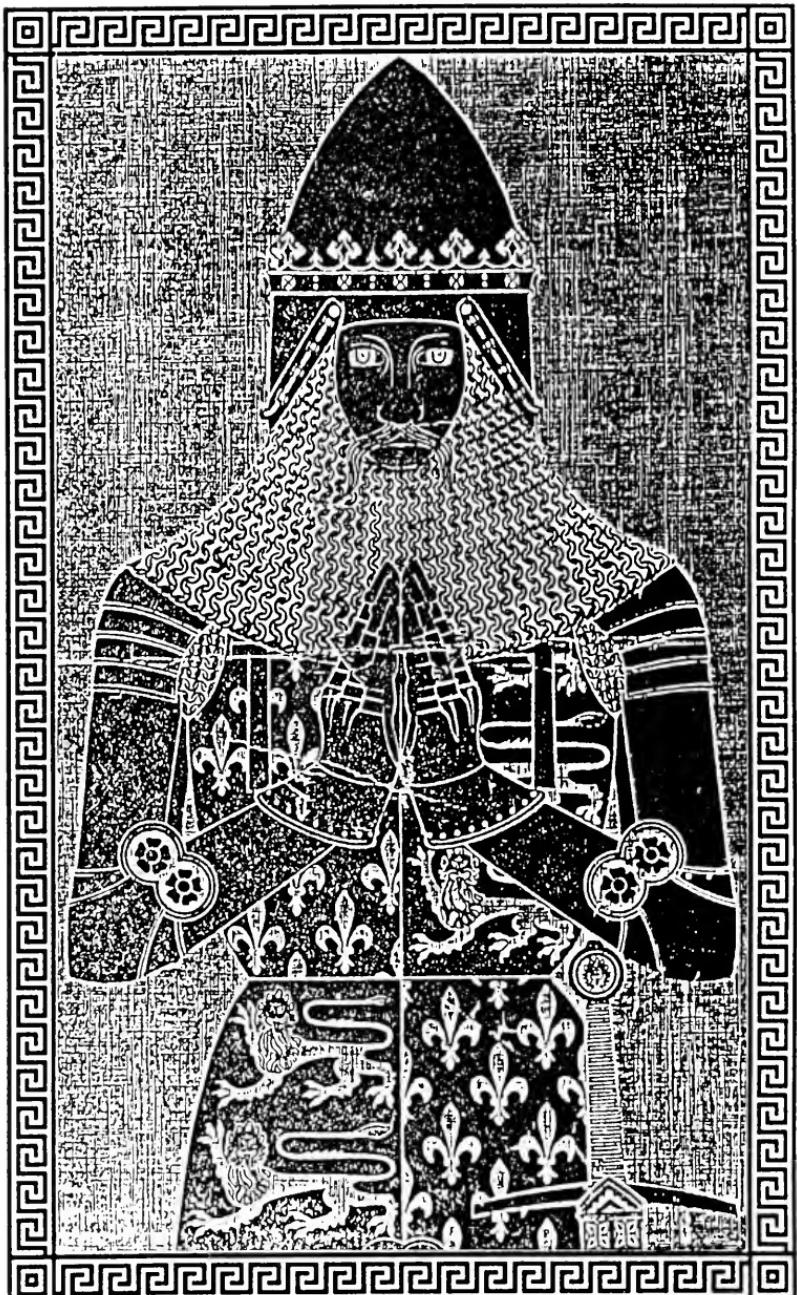


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Hamlet



Selwyn House Senior Players

Selwyn House Senior Players
presents

Hamlet

Young Hamlet, the Prince of Denmark, has returned from his university studies to Elsinore, where he finds his father (Hamlet Sr.) dead and his mother (Gertrude) quickly re-married to Claudius, the dead king's brother and new king of Denmark. Hamlet is suicidally depressed: he cannot comprehend why his mother has not mourned longer for her dead husband, instead joining the usurper Claudius in what Hamlet sees as an incestuous, carnal marriage. In Hamlet's eyes, Denmark has become "an unweeded garden," a fallen Eden ruled by a gross drunkard.

When Hamlet is told by Horatio (an old university friend) that a ghost resembling the old Hamlet walks the battlements at night, he hastens to see this wonder. The ghost, who will speak only to Hamlet, reveals that he was murdered by Claudius, and makes Hamlet swear revenge. Hamlet forces Horatio and two other witnesses to promise never to speak of what they have seen when he occasionally behaves oddly by putting on what he calls an "antic disposition." He will, it seems, feign madness as part of his plot for revenge.

Act II begins with the meddling Polonius (chief advisor to Claudius) instructing his servant to spy on his son Laertes, who is off in Paris polishing his courtly skills. Ophelia, his lovely daughter, then reports Hamlet's frightening, strange behaviour to her: he has entered her room in a trance, wordlessly scanning her face and sighing profusely. Polonius, who has earlier instructed Ophelia to return Hamlet's love letters, thinks frustrated love the source of Hamlet's melancholy, and hastens to tell Claudius. The king, in the interim, has welcomed to Elsinore two college friends of Hamlet, Rosencrantz and Guildenstern. Without saying so explicitly, he wants them to spy on Hamlet, ostensibly to find out what is troubling him, but (we infer) really to inform Claudius whether Hamlet suspects the king of foul play. They fare no better in "sifting" Hamlet than does Polonius, whom Hamlet confuses with his clever wordplay.

Hamlet

Shortly thereafter a theatrical troupe that Hamlet knows well arrives to perform. Hamlet--who has so far delayed what was to be a swift revenge--sees in them an opportunity to test further his uncle's guilt, and so has them prepare "The Murder of Gonzago," a play whose events parallel the means by which Claudius killed Hamlet's father. Hamlet, whose resolve to kill Claudius is waning, hopes with this strategy to "catch the conscience of the king" and prove his guilt.

Act III finds Hamlet still berating himself for his procrastination and lack of resolve: Ophelia, acting as an agent for her father and the king, finds him in this mood. While Claudius and Polonius observe them from behind a curtain, Hamlet (who has anticipated this ploy) tests Ophelia's honesty by demanding where her father is. Her lie ("at home") serves as a final proof to Hamlet that no woman can be trusted: his rage convinces her that he is mad, but Claudius that love is not the root of Hamlet's melancholy. Later, the "play within a play" is performed to the assembled court, and Horatio and Hamlet both observe the king's guilty response to seeing his crime re-enacted. Claudius storms out, and Gertrude sends for Hamlet to scold him (apparently, she does not yet see his guilt).

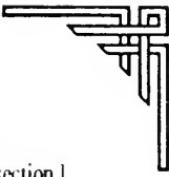
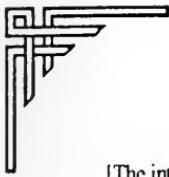
On his way to his mother's chamber, he glimpses Claudius kneeling at an altar in prayer. Hamlet sees his opportunity to kill him, but balks when he considers that by killing a man in prayer--and therefore in communion with God--he will send him to heaven. Ironically, Claudius is unable to pray anyway, his crime too monstrous for repentance. Meanwhile, Polonius has hidden behind a curtain to eavesdrop on Hamlet's conversation with Gertrude. She chides Hamlet for his rudeness, who responds by shaking her very roughly in order that she might "see" her guilt. Polonius cries out for help and Hamlet, assuming that it is Claudius, runs his sword through the arras. Only then does he realize his error, but is more concerned with making Gertrude feel remorse for her hasty marriage to an obviously inferior man. The ghost reappears to remind Hamlet of his "almost blunted purpose": the queen (who cannot see the ghost) thinks Hamlet mad, but he insists she recognize her guilt.

Act IV begins with Claudius's bemoaning the country's woes. He proposes to send Hamlet to England for the prince's own safety, but in fact has arranged for Hamlet to be executed upon his arrival. On his way

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to the ship, Hamlet observes Norwegian troops--led by Hamlet's alter ego, Fortinbras--on their way to regain a tiny piece of land for the sake of honour, another reminder to Hamlet of his unacceptably delayed revenge. Laertes, incensed at his father's death and secret funeral, storms the king's chambers and demands justice for his father and Ophelia's sudden madness. Claudius, to his surprise, receives a letter from Hamlet announcing his return. Seeing an opportunity, he compacts with Laertes to stage a rigged fencing match to kill Hamlet. Laertes finds even more impetus for this dishonourable revenge when the court learns of Ophelia's apparent suicide. Claudius and Laertes then formulate their devious plan to lure Hamlet into a fencing competition in which Laertes will use a poisoned, unlipped foil.

As comic relief, Act V starts in a graveyard where two gravediggers talk flippantly and idly, in sharp contrast to their gruesome task of tossing out old bones from a grave they are digging. Hamlet, newly returned to Elsinore after a miraculous escape from Claudius's machinations, considers man's inescapable mortality as he considers the skull of Yorick, the court jester of Hamlet's childhood. Interrupting his contemplation is Ophelia's funeral procession. Overcome by surprise and grief, Hamlet leaps out to protest his love for her and grapples with Laertes, who from this episode confirms his resolution to kill Hamlet. Hamlet later relates to Horatio the full story of his escape at sea and punishment of the unwitting Rosencrantz and Guildenstern, who now carry Hamlet's forged letter instructing the king of England to execute them! A foppish courtier summons Hamlet to duel with Laertes, explaining that the king has wagered heavily that Hamlet will fence well. Hamlet, despite vague misgivings, competes superbly and demonstrates his skill, but Laertes, frustrated at his lack of clear opportunity, lunges at and mortally wounds Hamlet. Gertrude, meanwhile, has drunk from a poisoned cup that Claudius was to offer Hamlet, and dies. Hamlet, discovering treachery, kills Laertes and Claudius before dying himself. Fortinbras, back from Poland, arrives to find the many dead and himself named as successor, while Horatio promises to explain the true causes of these terrible events.



Hamlet

SYNOPSIS OF SCENES

[The intermission separates a long first section from a short second section.]

- Act I Scene 1. On the Ramparts of Elsinore.
- Scene 2. The Throne Room. A Council of State.
- Scene 3. A Room in Polonius' House.
- Scene 4. On the Ramparts.

[The audience is warned that two cannons go off in this scene.]

- Scene 5. On the Ramparts.

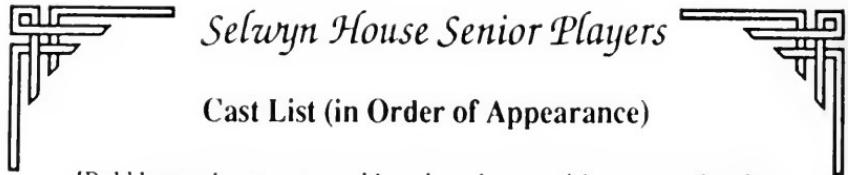
- Act II Scene 1. Polonius' House.
- Scene 2. The Throne Room.

- Act III Scene 1. A Room in the Castle.
- Scene 2. A Room in the Castle. Performance of a Play.
- Scene 3. A Room in the Castle. After the Play.
- Scene 4. Gertrude's Chamber. Hamlet Confronts his Mother.

INTERMISSION (15-20 minutes)

- Act IV Scene 1. The Throne Room.
 - Scene 2. Another Room in the Castle.
 - Scene 3. The Throne Room.
 - Scene 4. Fortinbras with his Army over the Stage.
 - Scene 5. A Room in the Castle.
 - Scene 6. Horatio with Others.
 - Scene 7. The Throne Room. The King with Laertes.
- Act V Scene 1. A Graveyard. Enter two Clowns.
 - Scene 2. Various Places. A Duel Proposed.

[The audience is warned that two cannon go off shortly after the duel begins.]



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Cast List (in Order of Appearance)

[Bold letters denote actors with major roles; asterisks, actors who play more than one role)

Bernardo	Alex Watt*
Francisco	Kevin O'Brien*
Horatio	Anthony Brown
Marcellus	Brian Thompson*
Ghost of Hamlet's Father	Sean Gilman
Claudius	David James
Gertrude	Mrs. Virginia Ferguson
Hamlet	Blake Ferger
Polonius	Myles Hainsworth
Laertes	Christian Campeau
Ophelia	Jane Stevenson
Voltemand	Warren Valdmanis*
Cornelius	Michael Teryazos*
Reynaldo	Stephane Schelling*
Rosenerantz	Robbie Johnston
Guildenstern	Michael Henderson
Player King	Matthew Shapiro
Prologue	Louis Drummond
Player Queen	Colin Robertson*
Lucianus	Neil Matthews*
Fortinbras	Danny Yelin
A Captain	Patrick Lejtenyi*
A Gentleman	Colin Robertson*
A Messenger	Greg Raikes*
A Sailor	Maurice Gibbs*
First Clown	Warren Valdmanis*
The Other Clown	Michael Teryazos*
A Priest	Neil Matthews*
Osric	Stephane Schelling*
A Lord	Neil Matthews*
English Ambassadors	Alex Watt*
	Kevin O'Brien*



Hamlet



Extras in the Court Procession (Act I, Scene 2)

Steve Issley, Richard Aguayo, Ian Kronish,
Peggy Ferguson, Maurice Gibbs, Greg Raikes

Extras in the Company of Players

Richard Aguayo, Steve Barkman, Ian Kronish, Steve Issley,
Patrick Lejtenyi, Greg Raikes, Javier Schiffrin

Extras in the Court Procession (Act III, Scene 2)

Steve Issley, Greg Raikes, Richard Aguayo, Peggy Ferguson,
Maurice Gibbs, Javier Schiffrin

Players with Recorders

Richard Aguayo, Brian Thompson,
Greg Raikes, Maurice Gibbs

Attendants

Neil Mathews,
Steve Issley

The Army of Fortinbras

Ian Kronish, Maurice Gibbs, Richard Aguayo, Greg Raikes,
Steve Barkman, Patrick Lejtenyi, Javier Schiffrin, Brian Thompson

Extras in the Funeral Procession of Ophelia

Chris Clark (Crucifer), David Verchere (Acolyte),
Alex Kuilman (Acolyte), James Oliver (Chorister),
Tom Fletcher (Chorister), Byron Harker (Chorus Master),
Greg Raikes, Richard Aguayo, Ian Kronish, Steve Issley

Extras in the Bearing Out of Hamlet's Body

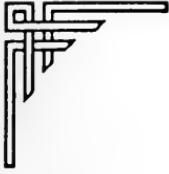
Richard Aguayo, Greg Raikes, Steve Issley, Ian Kronish



Selwyn House Senior Players

PRODUCTION STAFF

Director and Designer	Dr. Byron Harker
Technical Producer	Mr. Marc Krushelnyski
Artistic Consultant	Mrs. Christine Krushelnyski
Assistant to the Director	Jean-Paul Kovalik
Stage Manager	Stuart Webster
Assistant Stage Manager	David James
Line Coach, Prompter and Assistant to the Director	Mr. James Willett
Backstage Supervisor	Mr. David Williams
Set Painters	Tom Osborne
Mrs. Sara Colby, David James	
Steven Barkman, Mr. Francois Bonneville, Graham Colby, Peggy Ferguson, Mrs. Virginia Ferguson, Mrs. Christine Krushelnyski, Mr. Marc Krushelnyski, Mr. Simplicio Urgel, Warren Valdmanis, Mr. Peter Vialls, Miss Tania Vialls	
Set Builders	Mr. Marc Krushelnyski
Steven Barkman, Mr. Francois Bonneville, Anthony Brown, Louis Drummond, Blake Ferger, Peggy Ferguson, Mrs. Virginia Ferguson, Maurice Gibbs, Steven Issley, David James, Robbie Johnston, Mrs. Christine Krushelnyski, Patrick Lejtenyi, Kit Pasold, Matthew Shapiro, Jane Stevenson, Michael Teryazos, Mr. Simplicio Urgel, Mr. Peter Vialls, Warren Valdmanis,	
Stage Crew	Louis Drummond
Richard Aguayo, Maurice Gibbs, Steve Issley, Ian Kronish, Kit Pasold, Greg Raikes, Brian Thompson, Mr. David Williams	
Properties Manager	Matt Cohen
Lighting Crew	William Carsley, Greg Speirs
Spotlights	David Hinchee, Dileep Nair
Special Effects	Kit Pasold
Video Camermen	Mr. Roger Nincheri, Mr. Marc La Chance
Photography	Mr. Monty Krindle
Synthesizer Music and Sound Effects	William Dodge

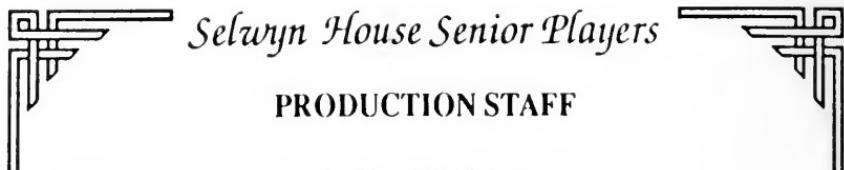


Hamlet



PRODUCTION STAFF

Make-Up	Mrs. Virginia Ferguson
Carol Manning, Helaine Tecks, Mary Ferger, Peggy Ferguson,	
Barbara Arvanitides, Deborah Shatia, Judy Clark, Pauline Tierney	
Costume Master	Mr. George Ferger
Mrs. Mary Ferger, Miss Bonnie Weppler, Mrs. Pauline Tierney	
Publicity, Tickets, and House Manager	Richard Tang-Wai
Paul Avedesian, Francesco Del Bianco, Carl Duquette, Greg Fok,	
Tom MacKay, Nicholas Papageorgiou, Jamie Rutledge,	
Joel Scott, Nicholas Synnott	
Swordsmaster	Mr. John Harvie
Gifts and Flowers	Mrs. Virginia Ferguson
Programme	Dr. Byron Harker
Mrs. Virginia Ferguson, Jean-Paul Kovalik, Mrs. Christine	
Krushelnyski, Richard Tang-Wai, Miss Bonnie Weppler	
Programme Design & Production	Selwyn House Publications
	Mr. James F. McMillan
Programme Plot Summary	Mr. Geoffrey Dowd
Script Editor	Dr. Byron Harker
Soldiers' Tabards and Castle Curtains	Miss Tatiana Matiaszow
Tomb Slab	David James
Mrs. Sara Colby, Peggy Ferguson, Mrs. Christine Krushelnyski,	
Mr. Marc Krushelnyski, Mr. Simplicio Urgel, Mr. Peter Vialls,	
Tania Vialls	
Castle Shields, Felt Lions	David James
Felt Banners	Grades 7-11 Arts Option Students
	under the direction of Mrs. Ellen Pinchuk
Staging Platforms	Mr. Maurice Koshelowsky
Lighting Installation	Mr. Marc Krushelnyski
Mr. Francois Bonneville, Mr. Simplicio Urgel, Mr. Peter Vialls	
Sound Mixer	Mr. Toney Krushelnyski
Costumes	Le Costumier du Roy, Ponton
Danish Flag	Courtesy of Inge Nielsen, The Danish Consulate



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PRODUCTION STAFF

Properties donated by the families of Colin Robertson,
Stephane Schelling, Robbie Johnston, Kevin O'Brien, Richard
Aguayo and Anthony Brown; Dr. Byron Harker, Mrs. Virginia
Ferguson and Mr. Peter Vialls; and by St. Matthias' Church
Yacht-Race Starting Cannon The Royal St. Lawrence Yacht Club
Brass Table Cannon Mr. Gary Anderson

ACKNOWLEDGEMENTS

We wish to extend our heartiest thanks to all the students, teachers, parents and others who have so generously devoted their time and effort to the various areas of the production.

The director wishes to point out that if we all "worked to rule" around here, there could be no Selwyn House: a truly remarkable percentage of our total community--but especially our teachers, clerical, and maintenance staffs--put in thousands of hours unpaid in anything but our pride in furthering the aims, accomplishments, and reputation of our School. This point also applies to our students, who somehow manage to accommodate to our unusually high demands in academics, sports, and extra-curricular activities--and thrive on their mind-boggling schedules.

THANKS the Phys. Ed. Department for once again giving up their gym for so long and so cheerfully--and for putting up with our messes and clutter. Without your friendship, fellows, we could do very little by way of drama: thanks for yet another year of co-operation and shared gossip.

We are especially grateful to Mr. William Mitchell and his administrators for their encouragement and active support.

SPECIAL THANKS AND AFFECTION to Mrs. Christine Krushelnyski, a treasured friend and tireless worker in all aspects of this production, all previous productions,--and, in fact, in every aspect of School life.

SPECIAL THANKS to Mr. Geoff Dowd for his assistance, active support, and cheerful friendship.



Hamlet

GRATITUDE AND ADMIRATION to the Ferger family for their talent, intelligence, friendship, and long commitment to the Drama programme.

Special memories to Mrs. Susan Strickland, who was unable to be with us this year, but who has contributed enormously to previous productions, especially *Macbeth*, *Julius Caesar*, *The Three Musketeers*, and *The "Caine" Mutiny Court Martial*. We miss your generosity, beauty, charm, and competence, Susan.

Thanks to Mr. David Williams for extending to the director a carte blanche for his help.

Thanks to Mr. John Harvie, our swordsmaster, for his support and instruction of Blake Ferger and Christian Campeau. We are especially happy to re-associate ourselves with this terrific fellow, who has in the past instructed drama classes here and prepared fights in two previous productions.

Thanks to St. Matthias' Church for the loan of many splendid properties.

SPECIAL THANKS to Mrs. Sara Colby for her charm and special painting talents. She is fast becoming one of our mainstays.

Thanks to Tom Osbome for his special contributions to the castle front.

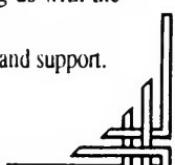
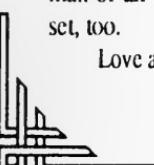
LOVE AND GREAT THANKS to Miss Tatyana Matiaszow, niece of the director, who gave up some huge stretches of time and talent to help out her proud uncle by employing her gifts as a costume designer.

Thanks to the Royal St. Lawrence Yacht Club for the loan of its cannon (for starting races); to Mrs. McKee, the Club's President; and to the kind interventions on our behalf by Mr. Schelling, Mr. Jim Higgins, and former Commodore Morgan.

Thanks to Mr. James Willett for having involved himself in this play and for having fit so quickly and so well into the School community. It ought to be nice, Jim, to know that everybody likes you and approves of you!

SPECIAL THANKS to Mr. Peter Vialls, who took pleasure in contributing his considerable expertise as an interior designer, carpenter, and man-of-all-work; and to his charming daughter Tania for helping us with the set, too.

Love and gratitude to the Vercheres for their continued interest and support.



Selwyn House Senior Players

SPECIAL GRATITUDE to Carol Manning, who keeps feeding the farm system of talent for drama, and who willingly shares Marc's help with me.

Thanks to my Old Boy Extras, who agreed on short notice to make cameo appearances in the latest of the efforts of the Senior Players: all of them have played major roles in several former plays.

Thanks to Mr. Tom Birks and Mr. Michael Ferguson, who helped Virginia with gifts this year.

HUGS, KISSES, AND HAPPY FACES to Mrs. Virginia Ferguson, who, as you can see by reading this programme, starred in practically everything! The director especially appreciates all those little research jobs you've done for him, Virginia, and for those rides home, when rehearsals ended late. Thanks, too, to Peggy and Michael for their involvement in the show.

Thanks to Mrs. Ellen Pinchuk and to her art classes, who have helped us dress our set for the umpteenth time running.

Thanks to Mr. Brian Davies for his help and friendship, and for the loan of the brass rubbing that was the model for our tomb slab (floor effigy?).

SPECIAL THANKS to David James for all his surprisingly splendid contributions to the play.

The director is especially pleased this year to be receiving visits from his mother, Mrs. LaFem Harker, and his eldest brother and his wife, Garth and Verda Harker. They have come long distances--Arizona and Alberta, respectively--just to be here at a time when they can see one of his plays. Their love and support are tremendously buoying.

THANKS AND SPECIAL RESPECT to Mr. James F. McMillan for producing this programme--and many other documents--out of our "raw" materials. He answers our calls for help almost every time we sit down at our Mac Plus's!

GREAT AFFECTION AND GRATITUDE to Mr. Marc Krushelnyski, whose favourite sayings include, "You really like to make my life difficult, Harker!" and--this is one the boys will always remember--"Use your head for more than a hat rack!" By my count, this play is the seventeenth major event so far this academic year for which he has made the physical arrangements, guaranteeing thereby a civilized and aesthetic atmosphere.

